QUARTERLY

LOS ANGELES COUNTY MUSEUM

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Christ and a monarch in conversation. Stained glass panel, 25x21 inches. French, 13th century.
William Randolph Hearst Collection

The Visitation. Stained glass panel, 29x20 inches. German, 15th century.
William Randolph Hearst Collection

THE WILLIAM RANDOLPH HEARST COLLECTION OF MEDIEVAL AND RENAISSANCE STAINED AND PAINTED GLASS

The collections of the Los Angeles County Museum have recently been enriched by the gift of William Randolph Hearst, Esq., of a large group of medieval and Renaissance stained and painted glass windows and panels. Now installed in the main foyer of the Museum, the collection contains sixty examples of glassmaking from the thirteenth to the seventeenth century.

The earliest piece of glass in the Hearst collection, a vibrantly colored medallion, evidently once part of a larger window, depicts Christ and a monarch in conversation (*Plate 1*). This medallion is of French workmanship and dates from the thirteenth century, the greatest period of stained glass manufacture. In it can be seen the stiff, formal, and hieratic composition, the jewelled patterns, and exuberance of color characteristic of thirteenth century glass. Despite technical limitations, thirteenth century glass has never since been equaled in quality of design or beauty of color. The metallic ores used by the medieval craftsman to color the glass were crude and impure but nonetheless produced amazing varieties of rich color. The glass, although capable of being made only in small pieces, none larger than the palm of a man's hand, gives by this very fact a jewel-like quality to the windows. The uneven and varying thicknesses of the small pieces of glass breaks the light coming through the windows into irregular and scintillating refractions of color. The leads which joined the pieces of glass were well organized, adjusted to the articulation of the window design, and formed an integral part of it. In later centuries when the techniques of glass making were improved, many of these assets of medieval glass, imposed actually by technical limitations, vanished. By the sixteenth century, when glass could be made in large sheets, when the entire design could be painted with enamel colors onto the glass, the mosaic technique of the medieval windows was entirely supplanted, and the true art of stained glass became extinct.

The late fourteenth century is represented in the Hearst collection by a pair of large windows, almost identical in design. These windows, also French in origin, are primarily decorative panels of angels swinging censers. A considerable portion of these windows is devoted to "grisaille," a geometric type of design formed with cross-hatched black and white lines painted on white glass.

The glass painting of the fifteenth century is admirably demonstrated in a painted window of the Annunciation. In this panel can be seen the trend of designers away from the traditions of Gothic formalism and impersonalism, and from a simple architectural discipline of design, toward the naturalism characteristic of all the arts of the dawning Renaissance. The painter treats his Virgin and Angel as objective realities, as personalities. He no longer sees them as the stark, almost abstract, mystical symbols they were for the medieval designer. In this panel we can note also the growing preoccupation of the fifteenth century artist with problems of linear perspective and landscape. The device at the top, in which appears the coat-of-arms of Anne of Brittany (1476-1514), conveniently dates this window.

Medieval Germany is represented in the Hearst collection by five panels of fifteenth century glass (*Plate 2*). Compared to the French panels of the same period these windows

(Continued on page 5)

Angel with a kneeling knight. Stained and painted glass panel, 35x18 inches. Swiss, circa 1520.
William Randolph Hearst Collection

(Continued from page 3)

are crude in design and color, but nevertheless in strength and vigor of concept are superb examples of Gothic art. We feel in these windows the spirit of medieval Germany, a weighty mixture of Roman, barbarian, and Byzantine cultures.

The Renaissance windows in the Hearst collection consist principally of Flemish, Swiss, and Dutch glass (*see Plates 3, 4 and 5*). The sixteenth century painter's concern for perspective, light and shade, scientific naturalism, detail and backgrounds became also the preoccupation of the glass painter. The results are interesting, but betray the decline of the art of glass painting in the attempt to make painted glass approximate the art of easel painting. In emulating the pictorial effects of Renaissance oil painting in the use of perspective, realism, and large scale, sixteenth century glass designers disastrously violated the essential principles of painting on glass.

The glass painter of the Renaissance abandoned the legends, myths, and dogmas of medieval Christianity as subjects for his windows. He had become a humanist and to him, as to his fellow artists of the period, man became the measure of all things. His patron was no longer the Church but the princes and wealthy merchants, whose family pride and personal virtues the glass painter glorified. The Swiss windows of the sixteenth and seventeenth centuries in the Hearst collection are glowing monuments to the Man of the Northern Renaissance, to his lusty personality, his neo-pagan life, his material ambitions, and his pride.

The nine Dutch windows of the seventeenth century in the Hearst collection are charming examples of the bizarre manner in which the wealthy merchants of Holland decorated their houses (*Plate 6*). They are crowded with amusingly baroque monsters, beetles and butterflies, the heads of humans and angels, fantastic ornament, and, generally, a much glorified family coat-of-arms. These windows differ from those of preceding centuries in that they are windows in the real sense, being composed of clear glass and intended, practically, to let in a maximum of light on gloomy winter days. The gay, imaginative, and unrestrained ornament of these windows is a notable contrast to the life of the Dutch burgher of the seventeenth century. It is difficult to imagine that a self-respecting, literal, and eminently moral Dutch merchant would have taken delight in these spectacularly bombastic windows.

Because of the iconoclastic zeal of the reformers of the sixteenth and seventeenth centuries and the wanton carelessness and indifference with which ancient glass was treated during the eighteenth and even nineteenth centuries, it is a wonder that any medieval and Renaissance glass windows are in existence today. The Los Angeles County Museum is extremely proud that, through the generosity of William Randolph Hearst, Esq., it can count among its treasures this large and varied collection of rare windows.

J. N.

Early in the twelfth century stained glass windows appeared in northern France. The half-light of the northern climate imposed a need for strong color in the decoration of churches, and multicolored pieces of glass put together into windows supplied this need. The Biblical story and the lives and legends of the saints that fill French church windows illuminate the gloom of the vast stone churches and glow with warmth and brightness, although the sky is somber and rain drizzles outside.

In Italy, Spain, and the Mediterranean countries the art of stained glass never fully developed because there was no need for color or brilliance in the south. The heavy church walls were covered with frescoes and the bright southern sun poured into the church

The Judgment of Susanna. One of a pair of painted glass roundels, 11 inches diameter. Dutch, 16th century.
William Randolph Hearst Collection

Coat-of-arms of a Canon of Liège. Painted glass roundel, 12½ inches diameter. Flemish, 1557.
William Randolph Hearst Collection

through small high windows and the open doors. In the southern countries public worship was a civic affair; in the north, meditation was private and mystical.

In France the glass painter, the "maitre verrier," was an artist who commanded respect. It is no wonder that modern France produces and is proud of its glass maker, the painter Rouault.

In the Romanesque period in France there were four centers of stained glassmaking; the Ile-de-France, Bourges, Chartres, and Rouen. The glass of this period is of unequaled grandeur and represents the climax of the art in stained glass.

In the Gothic period glass windows begin to show painted details and shadows. By the middle of the sixteenth century, the windows become actual paintings on glass. The essence of the art, which consisted in the juxtaposition of colored fragments of glass to form the window, was lost. In the sixteenth century Master Pinaigrier painted on glass much as Mabuse painted on a wooden board. It is in this period that glass painting lost its feeling of genuineness and charm.

During the Renaissance we find glass painting also in Italy, mostly after cartoons by the great masters. In this period there is a distinct analogy between glass painting and tapestry weaving, since tapestries also were woven after designs by painters like Raphael. However, the early Angers Tapestries of 1372 which were more gorgeous and costly, and richly interwoven with gold, and the beautiful mille-fleur tapestries of the fifteenth century express in weaving the same genuineness as the Romanesque glass. In admiring a mille-fleur tapestry we think as little of painting as we do in looking at the stained glass windows of Ste. Chapelle. In the Romanesque and early Gothic period, glass painting and tapestry weaving are forms of art completely distinct from painting. When glass painting and tapestry become pictures in the same sense that a painting is a picture, they lose their identity as works of art.

At the time of the Reformation, glass painting left the church and entered the burgher's house and, as in Switzerland and Holland, homes were decorated with the coat of arms of the owner or the image of a patron saint. These panels are not paintings in the strict sense but fascinating and tasteful decoration.

The Museum welcomes the Hearst Collection of stained and painted glass, not only as superb examples of the work of medieval and Renaissance artist-craftsmen, but as stimuli which will provide the contemporary artist with a wealth of inspiration.

P. M. B.

Painted window, 32x18 inches. Dutch, 17th century.
William Randolph Hearst Collection

GIFTS AND BEQUESTS TO THE LOS ANGELES COUNTY MUSEUM DURING THE YEAR 1944

ART SECTION

The year 1944 was notable for the wealth, quality, and importance of the material added to the collections of the Art Section.

Outstanding is the Balch Collection, a bequest to the Museum Associates by Mr. and Mrs. Allan C. Balch. The paintings in the collection include two panels by Bartolo di Fredi (1330-1409), which are splendid examples of Quattrocento painting; Flemish paintings by the Master of the Legend of St. Ursula (active 1470-1495), Barend van Orley (1491-1542), Albert Bouts (1460-1549), and Petrus Christus (c.1410-1473); Dutch paintings by Geraerd Terborch (1617-1681) and Pieter de Hooch (1629-1683); a portrait by Hans Holbein the Younger (1497-1543). The Flemish paintings in the Balch Collection are all outstanding examples and form a splendid nucleus for the development of a collection of Flemish painting at the Museum. The Dutch paintings, both of which are major examples of seventeenth century "interior" painting, are welcome additions to the group of Dutch paintings already represented in the Paul Rodman Mabury Collection and the Keeler Collection at the Museum.

Included in the Balch Collection is a glazed terra-cotta panel by Antonio Rosselino (1427-1470), executed with the extreme delicacy and technical skill which characterizes the work of this Florentine artist-craftsman.

The Museum has been greatly enriched by important acquisitions in the field of ancient art. The Balch Collection brings to the Museum a truly magnificent Tanagra figure of Aphrodite (Greek, 4th century B.C.) and eighty glass vases, cups and vessels of Egyptian, Greek, Roman and Syrian origin, including several examples of mosaic and "millefiori" glass. Forty pieces of ancient glass were presented to the Museum by Mrs. Leon Graves and this gift, coupled with the Balch Collection, gives the Museum one of the most outstanding groups of ancient glass in this country.

In Egyptian art the Museum has acquired, through the Balch gift to the Museum Associates, a bronze statuette possibly of King Amenemhet III. Mrs. Leon Graves also made a gift of an important and highly interesting group of eighty-three objects of Egyptian and Roman bronzes and ceramics.

In addition to ancient glass, the Balch Collection brings to the Museum four magnificent Arabian bottles dating from the 9th to the 14th century; two pottery bowls from Resafe in Syria, dating from the 9th century; one pottery bottle and nine splendid examples of Persian bowls dating from the 11th to the 13th century.

Another outstanding acquisition for the year was the gift of William Randolph Hearst, Esq., of sixty panels of medieval and Renaissance stained and painted glass. The collection includes examples of French glass of the 13th, 14th and 15th centuries, German glass of the 14th century, Swiss and Flemish glass of the 16th and 17th centuries, and Dutch glass of the 17th century.

Mrs. E. Hawkes presented the Museum with an engraving by Francesco Bartolozzi (1725-1815), and five 18th and early 19th century English engravings. A lithograph by

Ben Messick, "The Pitchman," was the gift of a group of friends of the Museum. Mr. Hubard P. Ringgold made a gift of an English marine engraving by John Boydell (publ. 1753), "The King George and other English Privateers."

Important additions to the Museum's collection of textiles were made in the Balch bequest and in the Museum Association's gift of a study collection (ninety-three items) of textiles, European and Chinese, 14th to 18th century. Notable in the Balch collection of textiles is a chasuble of 16th century Italian velvet with orphries of English Gothic tapestry. A fragment of Balinese silk, brocaded in silver and gold, was the gift of Mme. Galka Scheyer.

William Randolph Hearst, Esq., presented the Museum with a painted cassone of north Italian workmanship of the late 16th century; a Flemish cabinet and an English cabinet, both of the 16th century; and a Flemish bronze lectern of the 16th century.

Already numbering almost 80 examples, the Paul Rodman Mabury Collection of 16th-19th century English-Irish silverwork has been enriched by the addition of six notable pieces. The earliest are a taper-stick by Joseph Bird and a tankard by Thomas Parr (London, 1697 and 1699). There is a curious basting spoon with marrow-scoop handle, by William Tant (London, 1762), and an exceptional, bright-cut tea caddy (1788) by Hester Bateman, the greatest English woman-silversmith. To the Irish group comes a fine "potato"-ring by Joseph Jackson of Dublin (circa 1780). Lastly, a great-spoon 18 inches long (by George Smith, London, 1799) is engraved as a presentation piece from George III. With these the collection has new importance in its own right, besides providing invaluable background material for any study of the American silver shown by the Museum.

Mrs. Marion I. Carlson (in memory of her father, Otto Thum) presented two figures of carved ivory, Chinese, 18th century; three carved rhinoceros horn cups, also Chinese, 18th century; and two carved ivory figures, Japanese, mid-19th century. Other valued gifts include an early nineteenth century Persian brass vase, the gift of Miss Clara Dyar; the study fragments of a celadon glazed porcelain plate, Chinese, 16th century, the gift of Mrs. H. W. Kidd; a 19th century needlework portrait of Washington (after Stuart), the bequest of Mrs. Minnie Frankford; a Russian iron pudding-mold, 18th century, from Mrs. Gitel Levine; a silver mug and sugar-tongs, American, early 19th century, from Mrs. Mabelle Noland; a 19th century Norwegian folk-woven armorial tapestry, the gift of Mrs. Oscar Staff.

HISTORY SECTION

In the History Section numerous gifts were made to the Museum's rapidly developing collections of historical costumes. The generous donors of costume material are Mrs. B. Lasalle, Miss Mary M. Sackett, Dr. Howard Hill, Mrs. Carl Burt, Mrs. Dessie Welfare, Miss Holley J. Drake, Mr. and Mrs. Lee Brisby, Miss Beverly Potter, Miss Elizabeth Bittman, Mrs. H. R. Smith, and Mr. Al Boyer.

A fine group of American 19th century jewelry was the gift of Mrs. Mabel Cole.

Mr. Arthur G. Schmitt, Mr. Milo G. Evans, and Mrs. William Brandt presented various gifts of historical arms and armor. Other gifts to the History Section, too numerous to mention here, were made by Mr. E. Isskson, Mr. Neil G. McCarrell, Miss Lizzie D. Brett, Mr. Walter D. Fabling, Mr. A. D. Carter, Time Magazine, Miss Holley J. Drake, Mrs. H. E. Hjorth, and the estate of Mrs. Hazel Inez Edwards.

Anthropological material received by the History Department includes the gift of Mr. Tom Alexander of forty-six items, mostly material collected in the Amazon River area and in Ecuador. A Javanese fan of horn and skin is the gift of Miss Jessie M. Tilney.

George L. Hewett presented a fine African cross-bow from the Mpangwe of the Gaboon River. American Indian material was presented by Mrs. Anna Lea McDowell, Miss Helen Walker, Mr. Charles A. Allen, and Mr. Owen E. Nicholas. Mrs. Sophie W. Welch presented a group of rare items from the Philippine Islands and a fine Maori war club. Pre-Columbian material was the gift of Mr. Harry O. Hines; Oceanic material, the gift of Mr. Russell Howell and Mrs. Rhoda Rindge Adamson; and six fine Australian weapons, the gift of the U. S. Army Security Intelligence Corps.

SCIENCE SECTION

In reviewing the gifts to the Science Section for 1944 it is interesting to note that most of the significant items were received from junior naturalists who had secured their training through voluntary service under our Curators, or who had been connected with affiliated natural history clubs, and from former Museum staff members.

Some of the smallest specimens were of greatest value. Two of these were fossil beetles dating back to a period of from ten to twenty million years, one of which came from a depth of more than ten thousand feet, and was donated by Jane Everest, a former Museum staff member. Albert Bauman, a Museum protegé, donated 58 excellent specimens of fossils from Brownwood, Texas. Specimens of birds were donated by two of our Museum Juniors, Peggy Coblenz and Denny Constantine. Rudolph Mattoni, a junior protege of the Entomological Department, brought in a fine lot of the minute moths technically known as microlepidoptera.

Rare birds, collected by the late Dr. W. A. Bryan in Hawaii many years ago, were donated by Mrs. Bryan.

The Section of Earth Sciences received valued material from Dr. Lore David, Miss Jane Everest, Tom S. Alexander, Albert Bauman, W. O. Beckley, E. W. Ulrich, James C. Marsh, Owen E. Nicholas, Miss Gladys Peyser, and Frank Ahlburg.

The Department of Osteology recorded gifts of material from Mr. L. E. Mercer, Mr. A. W. Elder, Mr. Howard L. Cogswell, Mr. William W. Nichols, Miss Peggy Coblenz, Mr. Denny Constantine, and Mr. Stanley G. Jewett.

In the Department of Ornithology and Mammalogy, besides the above mentioned gift of Mrs. William A. Bryan, gifts were received from the following: Mrs. J. H. Taulman, Mr. F. E. Strange, Los Angeles High School, Capt. Kenneth Stager, Mr. F. J. Hollenbach, Mrs. E. A. Heyn, Catalina Aviary, Sgt. J. L. Murray, Mr. Wilson C. Hanna, Mrs. O. M. Stultz, Mrs. A. W. Hood, and Mr. W. G. Kennedy.

In the Department of Invertebrates (excluding Insects) one hundred mollusks were received from seven donors, the most unusual item being five paratypes of Pacific Coast shells donated by Stanford University. Eight miscellaneous invertebrates were also received from three donors.

The Department of Herpetology received nine reptiles from seven donors, the most outstanding item being a rare sea-snake from the New Hebrides, the gift of Mr. A. L. Beatty.

MECHANICAL SCIENCE SECTION

The Mechanical Science Section reports the accession of thirty-five items for the year 1944, the gifts of the following: Mr. Fred A. Armstrong, Mr. A. F. Baumstark, Mrs. Carl Burt, Dr. P. A. Foster, Mr. Philo S. Grant, Lockheed Plant B-1, Northrop Aviation, Inc., Miss Mary M. Sackett, and Mr. Merton Taylor.

LIBRARY

In 1944 the Museum Library added 160 volumes by purchase. The bequest of Mr. and Mrs. Allan C. Balch brought 150 books, many of them valuable art reference books. Seventeen books, the gift of Miss B. Mabury, were added to the Paul Rodman Mabury Memorial Collection. The Library also recorded gifts from the following:

National Gallery of Art, Smithsonian Institute
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THE MUSEUM ASSOCIATION

The Museum Association, authorized by the Museum Associates to enable our citizens to become more closely allied with the Los Angeles County Museum and cooperate with its programs and development, at present numbers 423 members. The annual membership dues provide purchase funds for additions to the collections of the Museum, for the publication of the Museum Quarterly, for expenses incidental to the various affairs sponsored by the Association. When new exhibitions are opened, the Association has planned significant premieres and social affairs for its members. Musicales, lectures on history, science, and art, and Museum tours are a regular part of the program. Members of the Association are sent invitations to all Museum previews of outstanding exhibitions, a subscription to the Museum Quarterly, notices of special events, and have an opportunity to meet the leaders of the community who are bound by a common interest in the Arts and Sciences.

Patrons' Membership	$ 5.00	Benefactor's Membership	100.00
Sustaining Membership	10.00	Contributing Membership	$1000.00

The following have become members of the Museum Association since July 1, 1944:

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